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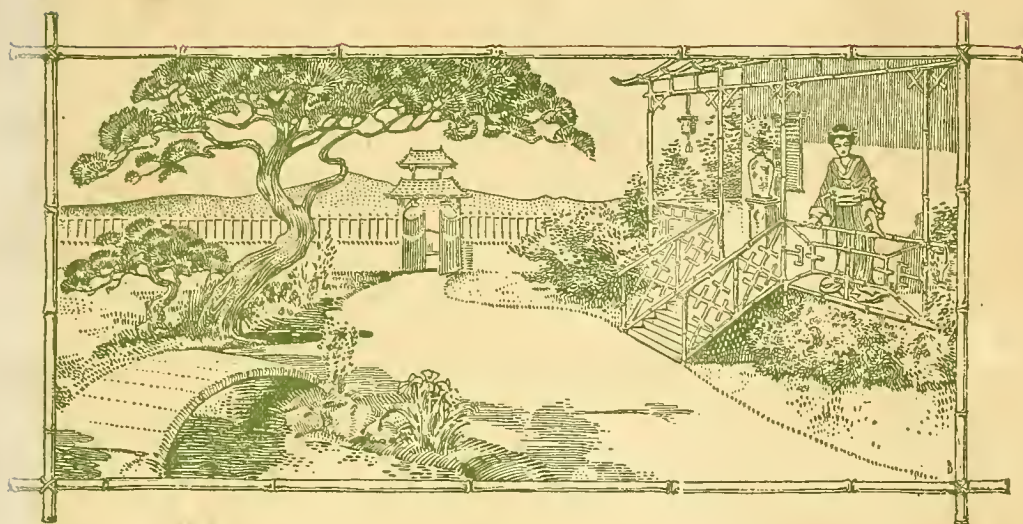
15th Edition

# THE JAPANESE GIRL

## OPERETTA

IN TWO ACTS

FOR WOMEN'S VOICES



107  
124  
316  
BY CHARLES VINCENT

AUTHOR OF

"THE PERSIAN PRINCESS," "THE AMERICAN GIRL,"  
"THE EGYPTIAN PRINCESS," AND "THE LOST NECKLACE."

PIANO OR ORCHESTRA ACCOMPANIMENT



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# THE JAPANESE GIRL

(O Hanu San)

*An Operetta in Two Acts for Women's Voices*

Libretto by  
JEANIE QUINTON ROSSE

Music by  
CHARLES VINCENT

Vocal Score . . . . . n. 1.00

Libretto . . . . . 3.00 per 100

Stage Manager's Copy, containing  
directions for the dances . . . - . n. .50

*Orchestra parts may be hired from the Publishers.*

*Terms furnished upon request*



THE BOSTON MUSIC COMPANY  
26-28 WEST STREET, BOSTON, MASS.

## Argument

The idea of this operetta was suggested by reading an account of a picturesque custom prevalent in some parts of Japan. When a near relative has to be absent from home for a considerable period he often leaves behind a growing plant, young tree, or singing bird, which is called by his name and regarded as his substitute.

The greatest care is bestowed on this object, as it is considered most unlucky to the person whom it represents, should any harm befall it during his absence.

---

The first act opens by a number of Japanese girls visiting O Hanu San, a young Japanese beauty who is about to celebrate her eighteenth birthday, regarded in Japan as "the coming of age."

Some amusement is caused by CHAYA, her faithful servant, who appears to be overburdened by work.

The story is told in the dialogue and songs and contains many amusing and interesting situations.

In the second act, two American girls, who are touring in Japan with their governess for education and pleasure, are impelled by curiosity to enter the garden, and while their governess is sketching they slip away from her.

The Japanese girls returning resent the intrusion of a foreigner and awake the governess, who has fallen asleep at her easel, and pretend not to understand her explanations. O Hanu San comes to her rescue and in the end invites the American ladies to remain as her guests and witness the interesting and quaint ceremonies which are about to commence. They accept gratefully and win the hearts of all.

## Notice

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*Rights of performance given only with the understanding that each and every singer taking part PURCHASE a copy of this Score. Performance from hired or loaned copies is forbidden.*

## Characters\*

<b>O Hanu San</b> (Beautiful flower)	Soprano	<i>A Japanese Girl of position</i>
<b>O Kitu San</b> (Sweet Chrysanthemum)	Mezzo Soprano	} <i>Her Cousins</i>
<b>O Kayo San</b> (Tears of Bliss)	Mezzo or Contralto	
<b>Chaya</b> (Tea Server)	Mezzo Soprano	<i>Her Servant</i>
<b>Nora Twinn</b> }	Mezzo Sopranos	} <i>Young American ladies travel- ling with their Governess</i>
<b>Dora Twinn</b> }		
<b>Miss Minerva Knowall</b>	Contralto	<i>Governess</i>

\*If desirable, The Mikado of Japan may be introduced as an additional character  
(See page 62)

### Chorus of Japanese Girls

## Scene

A quaint garden; on one side a Jap house with veranda of bamboo canes,  
at the back a fence with gate. (See illustration on front cover.)

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# The Japanese Girl.

Operetta or Cantata for Ladies.

Libretto by  
JEANIE QUINTON ROSSE.

Music by  
CHARLES VINCENT.  
Mus. Doc. Oxon.

## No 1. Overture.

**PIANO.**

*Larghetto.*  $\text{♩} = 84$

*p* Horns. *lento* Wood Wind. *rit.* *allegro* Horns.

*lento* Wood Wind. *rit.* *Cadenza ad lib.*

*Allegro.*  $\text{♩} = 132$

*mp* *p* *f* *p* *f*

The Overture may be omitted, if desired.





First system of music. Treble and bass staves. Key signature: three sharps (F#, C#, G#). Time signature: 3/4. Tempo:  $\text{♩} = 96$ . Dynamics: *ff*. Features triplets and a fermata. Below the bass staff are three symbols: a stylized 'D' with a dot, a cross, and another stylized 'D' with a dot.

Second system of music. Treble and bass staves. Key signature: three sharps. Time signature: 3/4. Features triplets and a fermata.

Larghetto.  $\text{♩} = 84$ .

Third system of music. Treble and bass staves. Key signature: two flats (Bb, Eb). Time signature: 3/4. Tempo: *Larghetto*. Dynamics: *p*. Performance markings: *lento rit.*, *a tempo*, *lento rit.*, *ad lib.*

Allegro.  $\text{♩} = 132$ .

Fourth system of music. Treble and bass staves. Key signature: two flats. Time signature: 3/4. Tempo: *Allegro*. Dynamics: *p*. Features a fermata.

Fifth system of music. Treble and bass staves. Key signature: two flats. Time signature: 3/4. Dynamics: *p*, *cresc.*, *f*. Features a fermata.

Sixth system of music. Treble and bass staves. Key signature: two flats. Time signature: 3/4. Dynamics: *f*. Features a fermata.



L'istesso tempo. ♩. = ♩

A musical score for the song 'The Rose Tree'. It features a piano introduction in G major, 4/4 time, with a key signature of one sharp (F#). The introduction consists of two measures in treble clef, followed by a double bar line, and then continues in bass clef for the next six measures. The melody is written in treble clef, and the accompaniment is in bass clef. The song begins with a key signature change to E major (two sharps, F# and C#) and a 6/8 time signature. The melody and accompaniment are written in treble and bass clefs respectively. The piece concludes with a key signature change to D major (two sharps, F# and C#) and a 4/4 time signature, with the final measure in treble clef.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern in the left hand, with some chords and rests in the right hand. The score is written in a simple, clear style, with a yellow background.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, often using chords and single notes. The score is written in a clear, legible font.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The piano part features a prominent bass line with eighth notes and chords. The voice part has a melody with some grace notes and a final flourish. The score is marked with a forte (ff) dynamic and includes a repeat sign at the beginning.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a melody in the left hand and a bass line in the right hand. The voice part is a single melodic line. The score is divided into two systems, each with a key signature change from B-flat to C major.

(The work may begin with No 2 if desired.)

SCENE. A quaint garden; on one side a Japanese house with verandah of bamboo canes, at the back a fence with gate.

## No 2. Chorus.

Allegro moderato. ♩ = 128. Sing O-hay-o (*pronounced O-hi-o.*)



CURTAIN RISES. A group of Japanese girls carrying flowers and fruit etc. as presents for O Hanu San; they are led by O Kitu San and O Kayo San.



dawn, Sing O - hay - o, Sing O - hay - o, A glad new day is born.

dawn, Sing O - hay - o, Sing O - hay - o, A glad new day is born.

*mp* Gone like a dream is som - bre night *mf* The

*mp* In mist her wings pass out of sight

*p*

Sun - God bathes the world in light, Sing O - hay - o, Sing O -

*mf* The Sun gives light, Sing O - hay - o, hay - o, Sing O -

hay - o, O - hay - o, O - hay - o, Sing O - hay - o, Sing O - hay - o, We greet the glow-ing

hay - o, O - hay - o, O - hay - o, Sing O - hay - o, Sing O - hay - o, We greet the glow-ing

*f*

dawn, Sing O - hay - o, Sing O - hay - o, A glad new day is born. Sing O -

dawn, Sing O - hay - o, Sing O - hay - o, A glad new day is born. Sing O -

hay - o, Sing O - hay - o, Sing O - hay - o, hay - o. Sing O -

hay - o, Sing O - hay - o, Sing O - hay - o, hay - o.

hay - o, Sing O - hay - o, We hail thee maid - en fair, Sing O -

hay - o, Sing O - hay - o, None can with thee com- pare, Ac -



cept our flo - ral gifts we pray, *mp* With  
The dew still gleams on bud and spray, With

*cresc.* joy thoult come of age to-day, Sing O - hay - o, O - hay - o. Sing O -  
*cresc.* joy thoult come of age to-day, Sing O - hay - o, O - hay - o. Sing O -

*f* hay - o, O - hay - o, O - hay - o, Sing O - hay - o, Sing O - hay - o, We greet the glow-ing  
hay - o, O - hay - o, O - hay - o, Sing O - hay - o, Sing O - hay - o, We greet the glow-ing

dawn, Sing O - hay - o, Sing O - hay - o, A glad new day is born. Sing O -  
dawn, Sing O - hay - o, Sing O - hay - o, A glad new day is born. Sing O -

hay - o, Sing O - hay - o, Sing O - hay - o, hay - o.

hay - o, Sing O - hay - o, Sing O - hay - o, hay - o.

*mf* Sing O - hay - o, O - hay - o, O bright and glad-some hour,

(O Hanu San appears on the verandah.) *mf* Sing O - hay - o,

Sing O - hay - o, O - hay - o, May bless - ing on thee show'r,

Sing O - hay - o, Sing O - hay - o. We

*p* May hap - pi-ness and wealth in - crease, True

wish thee years of health and peace *p* O

love a-bound and trou- bles cease, Sing O - hay - o, O-hay - o.

hay - - o, O - hay - - o.

*cresc.*

*cresc.*

*cresc.*

Sing O - hay - o, O - hay - o, O bright and glad-some hour,

Sing O - hay - o,

*mf*

*mf*

Sing O - hay - o, O - hay - o, May bless-ings on thee show'r.

Sing O - hay - o, Sing O-hay - o.

Sing O -

Sing O -

*cresc.*

*f*



hay - o, O-hay-o, O-hay - o, Sing *f* O-hay - o, Sing O-hay - o, We greet the glowing

hay - o, O-hay-o, O-hay - o, Sing O-hay - o, Sing O-hay - o, We greet the glowing

*f*

dawn, Sing O-hay - o, Sing O-hay - o, A glad new day is born.

dawn, Sing O-hay - o, Sing O-hay - o, A glad new day is born.

*mp* Gone like a dream is som - bre night *p* The *mf*

In mist her wings pass out of sight

*p*

Sun-God bathes the world in light, Sing *f* O-hay - - o Sing O -

*mf* The Sun gives light, Sing *f* O-hay - o, hay - o, Sing O -

*f*



hay-o, O-hay-o, O-hay-o, Sing O-hay-o, Sing O-hay-o, We greet the glow-ing

hay-o, O-hay-o, O-hay-o, Sing O-hay-o, Sing O-hay-o, We greet the glow-ing

dawn, Sing O-hay-o, Sing O-hay-o, A glad new day is born. Sing O-

dawn, Sing O-hay-o, Sing O-hay-o, A glad new day is born. Sing O-

hay-o, Sing O-hay-o, Sing O-hay-o, hay-o.

hay-o, Sing O-hay-o, Sing O-hay-o, hay-o.

(O Hanu San comes forward.)

# No 3. Recit. and Air.

Thanks to you all.

Recitative.

O Hanu San.

*mp* *3*

Thanks to you all, my friends and com-rades dear, Your words of love

*p*

The first system of the musical score is for the recitative section. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a melisma 'O Hanu San.' marked with a triplets '3' and a mezzo-piano 'mp' dynamic. The lyrics 'Thanks to you all, my friends and com-rades dear, Your words of love' are written below the vocal line. The piano accompaniment starts with a piano 'p' dynamic and consists of sustained chords and single notes.

— fall grate-ful on my ear, Still one sad thought must in my bo-som

The second system continues the recitative. The vocal line has a melisma '—' followed by the lyrics 'fall grate-ful on my ear, Still one sad thought must in my bo-som'. The piano accompaniment continues with sustained chords and single notes.

dwell, That soon I part from friends I love so well!

*p* *Cadenza ad lib.*

The third system concludes the recitative. The vocal line has the lyrics 'dwell, That soon I part from friends I love so well!'. The piano accompaniment features a cadenza marked with a piano 'p' dynamic and 'Cadenza ad lib.'.

The fourth system shows the vocal line with a melisma '—' and the piano accompaniment with a melisma '—'. The key signature changes to two flats (B-flat and E-flat) at the end of the system.

# Air. My Girlhood Days.

Andante.  $\text{♩} = 84.$

O Hanu San.

1. My girl-hood
2. Through fu-ture's

days are o'er, Trem-bling I stand Up-on the bor-der of an un-known  
mist-y veil I can not see, I on-ly hear love's voice is call-ing

land, Sweet mem-ories fill my heart, as I re-call. Each child-ish  
me, It fills my heart with joy, Yet sooth to tell, With tears my

pleas-ure, and who shared them all!  
eyes are dim, I sigh fare-well!

## Refrain. ♩ = 96.

Friends of my child-hood, where shall I find Such faith-ful hearts, so true and

kind? New friends... may gath-er when far I roam, Still I shall

pine for thee, Child-hood's dear home! Still I shall pine for thee,

child-hood's dear home! *tempo primo.*

(spoken) KIRU. The sadness of your sweet strain has dimmed my eyes too, O Hanu San! May the day be far distant when we shall miss the sunshine of your presence!

HANU. That will be as my honoured father wills it! O Happy thought! That he is now on his way to me, and ere this glorious Sun has ceased to shed its light on this auspicious day, I shall behold his dear, dear face!

KARO. Then must you banish every cloud from your brow. Your dear father lives but to bring a smile to the countenance of his only child.

HANU. Nay, that he loves me, I know full well, but a loyal soldier thinks first of his country, and then of his home. Truly 'tis a noble calling, and when the time comes, I will give my heart to none but a brave soldier like my father.



# No 4. Trio.

The Soldier, the Poet, and the Artist.  
O Hanu San, O Kitu San, O Kayo San.

*Allegro marziale.* ♩ = 120

O Hanu San.

*f*

sol-dier shall my he-ro be, So bon-nie, so brave, and tall.

\* Ten-shi-sa-ma he serves on land or sea, And re-sponds \_\_\_\_\_ to—

du - ty's call. With a mer-ry<sup>+</sup>hoo - lay, they march a - way, To the

\* The Emperor. + Shout.

B. M. Co. 1328

sound of the ko-to and the drum. Heart-y and free, will their wel-come be, When

joy-ful-ly home they come, For heart-y and free, will their wel-come be, When

joy-ful-ly home they come. With a mer-ry hoo-lay they march a-way To the  
With a mer-ry hoo-lay they march a-way To the  
With a mer-ry hoo-lay they march a-way To the

sound of the ko-to and the drum, Heart-y and free, will their wel-come be, When  
sound of the ko-to and the drum, Heart-y and free, will their wel-come be, When  
sound of the ko-to and the drum, Heart-y and free, will their wel-come be, When

+ musical instrument.

B. M. Co, 1328

joy-ful-ly home they come, For heart-y and free, will their wel-come be, When

joy-ful-ly home they come, For hearty and free, will their wel-come be, When

joy-ful-ly home they come, For hearty and free, will their wel-come be, When

joy-ful-ly home they come.

joy-ful-ly home they come.

joy-ful-ly home they come.

*Andante.*

O Kitu San. ♩ = 112

An art-ist shall my he-ro

be, Who wan-ders the wide world o'er, Who

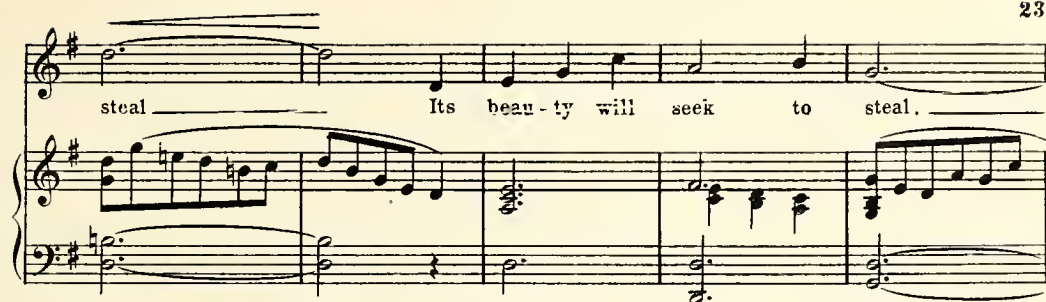
catch-es the sheen of the glit - t'ring sea, And the waves as they

break on the shore, The ripen - ing corn and the

glow - ing dawn, all na - ture he tries to re - veal, From the

flow'r - ets hue, his pen - cil true, Its beau - ty seek - to





steal Its beau-ty will seek to steal.



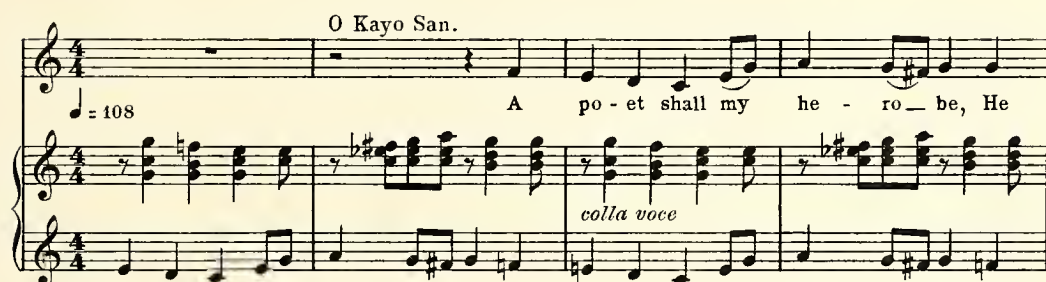
*p*

O Kayo San.

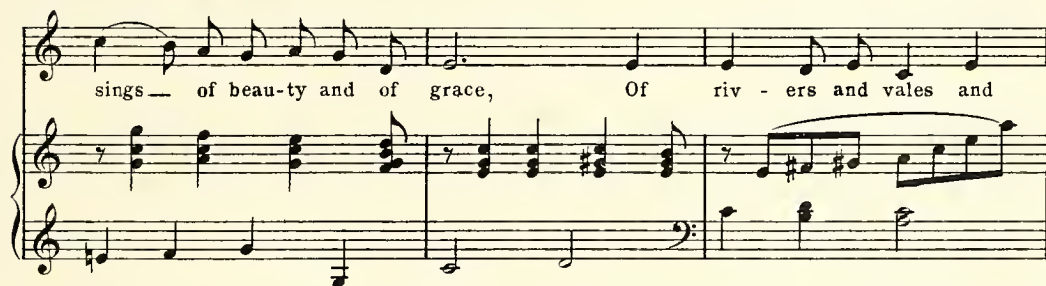
$\text{♩} = 108$

A po-et shall my he-ro-be, He

*colla voce*



sings— of beau-ty and of grace, Of riv-ers and vales and



moun-tain and lea, Of the pride of home and race. In

*p*



*cresc.*

whis-pers low his words will flow, When he speaks of peace and love, But of

*cresc.*

he-ros who fell, their deeds he shall tell, In strains that re-sound a -

*mf* *f*

bove, In strains that re-sound a - bove.

*grandioso*

O Hanu San. *p*

Oh!

O Kitu San. *p*

Oh!

O Kayo San. *p*

Oh!

*p*

$\text{♩} = 132$

wheth-er my he-ro's a po-et grave Or

wheth-er my he-ro's a po-et grave An

wheth-er my he-ro's a po-et grave, A po-et shall my he-ro be Or

*colla voce*

if he's an art-ist free

art-ist. An art-ist shall my he-ro be, who wan-ders the wide world

if he's an art-ist free

Or wheth-er my he-ro's a sol-dier tall, A

o'er Or wheth-er my he-ro's a sol-dier tall,

Or wheth-er my he-ro's a sol-dier tall,

O Hanu San.

sol-dier shall my he-ro be, so bon-nie, so brave, and tall.

Ten-shi - sa-ma he serves on land or sea, And re - sponds ——— to du - ty's

O Hanu San.

call But wheth-er my he-ro's a po-et grave, An art-ist or sol-dier

O Kitu San.

But wheth-er my he-ro's a po-et grave, An art-ist or sol-dier

O Kayo San.

But wheth-er my he-ro's a po-et grave, An art-ist or sol-dier

tall, He must be true As the skies are blue, And love me best of

tall, He must be true As the skies are blue, And love me best of

tall, He must be true As the skies are blue, And love me best of



all And love me, love me best, best of all.

all And love me, love me best, best of all.

all And love me, love me best, best of all.

*a tempo*

Kitu. Ah well! we must banish such thoughts now and get to work, for there is much to be done to prepare the decorations for our festival to-day. We intend to make Hanu's coming of age, a real joyous day, don't we girls?

ALL. We do indeed.

Kayo. Look here, fair cousin Kitu; would it not be better if, instead of talking about getting to work, you were to come and give us the benefit of your artistic taste in sorting and arranging this heap of flowers which we have brought to decorate the lantern cords.

Kitu. Right Kayo! but be not cross with me, for like the barber's mule, I can work better on hay than sticks; however, no more words; come girls, to work, to work, and while we weave the garlands, let us sing our flower song.

(During the singing of the following Chorus the girls seat themselves, and weave garlands of flowers, some make ropes of straw (shimenawa) others, tufts of colored paper and straw (gohei) bunches of fern leaves (urajiro) to hang on the ropes, from which the lanterns will be hung bye and bye. These are always extensively used at any Japanese festival. O Hanu San alone remains idle.)

## No 5. Flower Chorus.\*

Allegretto con grazia.  $\text{♩} = 68$ .*pp*

1. With nim - ble fin - gers  
 2. Take em - blem true of  
 3. With bright - hued leaves Vir -  
 4. These pop - pies red will  
 5. These leaves are dead, throw

*pp*

*Red.* *Red.* *Red.* \* *Red.* \* *Red.*

gar - lands gay we weave, — And ten - der thoughts are with the  
 hap - py love, the Rose, — And lil - ies white for pu - ri -  
 gin - ia Creep - er cries, — "I cling to thee in sun - shine  
 con - so - la - tion bring, — Should e'er the wind of sor - row  
 sad - ness far a - way, — Chrys - an - the - mums in - stead de -

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

flowers en - twined — With ev - 'ry blos - som  
 ty and peace — The mod - est Vio - let,  
 and in shade — Ve - ron - i - ca fi -  
 chill thy bower — The Pas - sion - flow - er  
 note Good Cheer — For - get - me - not is

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

fair she will re - ceive, — A mes - sage sweet of love — and  
 sweet - est flower that grows, — These Blue - bells show that Faith — shall  
 del - i - ty im - plies, — and Am - a - ryl - lis well — be -  
 faith in God will sing, — Ver - be - na pray for me, — in  
 all we ask to - day, — Life's flow - ers strew thy path — for

Red.

friend - ship kind, — A mes - sage sweet of  
 nev - er cease, — These Blue - bells show that  
 comes a maid, — And A - ma - ryl - lis  
 dan - ger's hour, — Ver - be - na, pray for  
 man - y a year, — Life's flow - ers strew thy

Red. \* Red. \* Red. \*

love and friend - - ship kind.  
 Faith shall nev - - er cease.  
 well be - - comes a maid.  
 me, in dan - - ger's hour.  
 path for man - - y a year.

D.C.

Red. \* Red. \* Red. \*

After last stanza

R.H.

Red. \* Red. \* Red. \*

(At the end of Chorus, Chaya enters from the house and bows low to O Hanu San.)

CHAYA. Greeting, most illustrious Mistress! Your servant has patiently looked for your coming in the Lasluki (dwelling room) for the Amacha (sweet tea) waits to be sweetened by the magic of your fair hands, and it is not well that you spend the day in idleness.

O HANU SAN. Patience! my dear, faithful Chaya! you are over-zealous on my account, in your anxiety that all be in order for our gathering to-night. The hours are many and the shadows will grow long, ere the rosy hues of sunset proclaim the approach of evening. Nevertheless, it is well to be prepared; so, fair cousins, let us to our duties in the house as Chaya suggests. Come, Kitu and Kayo, come!

(Exits Chorus in different directions, leaving flowers etc. on stage. Kitu and Kayo go into the house with O Hanu.)

CHAYA. Patience! Patience indeed! I've so much to do, that I don't know which way to turn or what to do first; how I shall get through the day, I don't know.

## No 6. Whatever shall I do.

(A patter song.)

Allegretto.  $\text{♩} = 108$ .

Chaya. *p*

1. Oh I've such a lot to do, I shall nev - er get it
2. My new Ki-mo - na's torn, for I caught it on a
3. That shi - men - a - wa's wrong, It — should be ver - y
4. The ku - rum - ay - a's late, It — must be near - ly  
(straw rope)  
(carriage runner)
5. That ko - to wants some strings, Oh! dear! how many  
(harp)

through, There's bread to bake and ker-wash-i to make and lots of sa - ki too! I've  
thorn, My hair's a sight, I'll look a fright, It real - ly can't be borne, These  
long, Some more go-hei of pa - per grey, The col - our is too strong. That  
eight, That man's a bore, I can't en - dure, His wa - ges I'll a - bate. The  
things Are left undone, while they make fun, What care a house - hold brings. The



all the lamps to trim, Be - fore the light gets dim, There's fish to fry and  
gar - lands must be hung, These lau - terns must be swung, There's bird's-nest stew and  
(fernleaves)  
u - ra - ji - ro brown Will have to be pull'd down, When cat's a - way, the  
Jin - rick - is - ha's old, I'll paint it up with gold, And give it, I think, a  
mas - ter will be home, He prom - ised he would come, I must a - way, I

fruit to buy, What - ev - er, what - ev - er, what - ev - er, what - ev - er\_ shall I do?  
tea to brew, What - ev - er, what - ev - er, what - ev - er, what - ev - er\_ shall I do?  
mice will play, What - ev - er, what - ev - er, what - ev - er, what - ev - er\_ shall I do?  
dash of pink, What - ev - er, what - ev - er, what - ev - er, what - ev - er\_ shall I do?  
can't de - lay, What - ev - er, what - ev - er, what - ev - er, what - ev - er\_ shall I do?

After last Stanza.

CHAYA. Here I am, wasting my time when I should be about— Oh dear me! What should I not be about? Whatever, whatever, whatever shall I do first?

(Chaya is going into the house, but hearing the chant of lamentation from within, she pauses and then returns, wringing her hands.)

# No 7 Chant of Lamentation.

Sayonara.

(Good-bye.)

To be sung by invisible chorus in the house, very softly, during the following dialogue. If necessary the chorus might be repeated.

Larghetto. ♩ = 68.

The first system of the musical score is in 4/4 time, marked 'Larghetto' with a tempo of ♩ = 68. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note 'Say' and a half note 'o'. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a simpler eighth-note pattern in the left hand. The lyrics 'Say - o - na - - ra, 'tis a' are written below the vocal line.

The second system continues the musical score. The vocal line has a half note 'na' and a half note 'ra', followed by a half note 'Say' and a half note 'o'. The piano accompaniment continues with the same eighth-note patterns. The lyrics 'knell of sor - row. Say - o - na - ra, Say - o - na - ra! For hope has flown and' are written below the vocal line.

The third system continues the musical score. The vocal line has a half note 'na' and a half note 'ra', followed by a half note 'Say' and a half note 'o'. The piano accompaniment continues with the same eighth-note patterns. The lyrics 'dark to - mor - row. Say - o - na - ra, Say - o - na - ra!' are written below the vocal line.

The fourth system continues the musical score. The vocal line has a half note 'na' and a half note 'ra', followed by a half note 'Say' and a half note 'o'. The piano accompaniment continues with the same eighth-note patterns. The lyrics 'The Sum - mer sky is black and drear - y, Say - o - na - ra,' are written below the vocal line.

The musical score is written for three parts: two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staves. The piano part features chords and moving lines in both hands.

Say - o - na - ra! My heart is des - o - late and ver - y wea - ry,  
 Say - o - na - ra! My heart is des - o - late and ver - y wea - ry,  
 Say - o - na - ra, Say - o - na - ra!  
 Say - o - na - ra, Say - o - na - ra!

CHAYA. (list'ning) The Sayonara! The Sayonara! What trouble has fallen upon us, on this day of all days! Ah me! Ah me! I must find out at once the cause for all the woe.

(O Hanu San enters from house weeping, followed by Kitu who carries a scroll, and Kayo carrying a caged bird. Chaya runs and embraces Hanu.)

CHAYA. Speak! Star of my heart! Say what sorrow has now befallen us.

HANU. Alas! Alas! Chaya my tongue is dumb with grief.

CHAYA. Speak! O Kitu San. I implore thee, what sorrow has come to us?

KITU. (pointing to scroll). Herein lies the poison that has blighted the heart of our sweet flower. 'Tis from her illustrious father, who says he must at once start for the seat of war in China, and cannot even visit his loved one first. Therefore he will not be present at our festivities this evening.

CHAYA. Sad news indeed, indeed!

KAYO. (holds up cage). Grieve not so sorely, dear cousin! Has he not breathed his spirit into this pretty songster, and sent him to you as is the custom, until such time as our beloved shugo sama (emperor) shall spare him to return to those he loves.

CHAYA. It is well! Our drooping flower even now lifts up her head, her tears are but as the rain-drops, which sparkle in the heart of a blossom refreshed by a passing shower. Speak, O Hanu, speak to thy bird and perhaps, maiko, (term of endearment) it may answer thee. Should it do so in joyous notes, our hearts will gladden indeed.

# No 8. O Tori Kayo.

(The singing bird.)

O Hanu San.

Allegretto. ♩ = 132

The piano introduction is in 6/4 time, marked 'Allegretto' with a tempo of 132 beats per minute. It begins with a treble clef staff containing a series of eighth and sixteenth notes, starting with a piano (*p*) dynamic. The bass clef staff contains a whole note chord, followed by a series of chords and single notes.

O Hanu San.

*mp*

1. O To - ri Ka - yo, Bird of love, —

*a tempo*

*rit.*

*p*

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The vocal line starts with a mezzo-piano (*mp*) dynamic and includes the lyrics 'O To - ri Ka - yo, Bird of love, —'. The piano accompaniment includes a 'rit.' (ritardando) marking and a piano (*p*) dynamic.

list to me now I pray! — Hast thou no mes - sage

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes the lyrics 'list to me now I pray! — Hast thou no mes - sage'. The piano accompaniment features a series of chords and single notes.

*rit.*

sent to me From lands so far — a - way? —

*rit.*

The third line of the song continues the vocal melody and piano accompaniment. The vocal line includes the lyrics 'sent to me From lands so far — a - way? —'. The piano accompaniment features a series of chords and single notes, with a 'rit.' (ritardando) marking.

(The bird music might be played on a piccolo.)



★

(bird)

★ *a tempo*

My long - ing heart will un - der - stand, What

ev - er thou - dost tell, I'll whis - per all my

thoughts to thee, You'll keep my se - cret well, You'll

*ad lib.*

keep my se - cret well.

*colla voce*

(bird)

*p*

★ Should this song be found too long, the passage ★ to ★ (page 37) may be omitted.  
B. M. Co. 1328



*p* Ah ah ah

*p* Ah ah ah ah *f* *p* ah ah

*rit.* ah *rit.* *p*

*f* 2. Oh joy! Oh joy! Thou *a tempo* *rit.* *p*

bird of love, Thy strain is bright and free, With

hap - py\_ hope my bos - om thrills My fa - ther thinks\_\_ of\_\_

me. \_\_\_\_\_ (bird)

*pp*

Yet now, me thinks thy

*p*

note\_\_ is sad, What means this mourn- ful lay?\_\_\_\_\_

Is he in dan - ger, trou - ble or pain O Bir - die kind, say

First system of the musical score. The vocal line (treble clef) contains the lyrics: "nay! O Bird - ie kind say nay!". The piano accompaniment (grand staff) features a flowing melody in the right hand and a steady bass line in the left hand. The tempo/mood is indicated as *colla voce*.

Second system of the musical score. The vocal line (treble clef) contains the lyrics: "(bird) Ah ah". The piano accompaniment (grand staff) features a melody in the right hand and a steady bass line in the left hand. The tempo/mood is indicated as *p* (piano).

Third system of the musical score. The vocal line (treble clef) contains the lyrics: "ah Ah ah". The piano accompaniment (grand staff) features a melody in the right hand and a steady bass line in the left hand. The tempo/mood is indicated as *p* (piano) and *f* (forte).

Fourth system of the musical score. The vocal line (treble clef) contains the lyrics: "ah ah ah". The piano accompaniment (grand staff) features a melody in the right hand and a steady bass line in the left hand. The tempo/mood is indicated as *p* (piano), *rit.* (ritardando), and *a tempo*.

Fifth system of the musical score. The vocal line (treble clef) is empty. The piano accompaniment (grand staff) features a melody in the right hand and a steady bass line in the left hand. The tempo/mood is indicated as *p* (piano).

*mf*

What dost thou say, his grief— is o'er, He thinks not of the

*mf*

past, His du-ty done, he will re-turn To

his lov'd home at last. (bird)

*f*

O To ri Ka - yo! Haste that day,— Be-guile me with thy



song, \_\_\_\_\_ While hear - ing thy strain\_ I'll not com-plain, Though

wait - ing hours\_ are long, \_\_\_\_\_ Though wait - ing hours\_ are

*colla voce*

long. \_\_\_\_\_

(bird)

*p*

Ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_

*p*

ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_

*f* *p* *rit.* *pp*

Chorus enter.



KITU. It answers thee! It answers thee! List! How sweet the song.

KAYO. The omen is good. The spirit of thy dear father will in very truth be with us this evening and naught shall dim the joyousness of our ceremonial.

CHAYA. See the sun is at its zenith. The time for the mid-day siesta is at hand. Rest here thy weary head, sweet mistress, and may the angel of peace and consolation descend to thee in dreams. (aside) I go to my humble nap within.

(Arranges O Hanu in a comfortable position in the shade, exit Chaya—the others fan O Hanu and arrange themselves in groups during the playing of symphony to No 9.)

## The Siesta.

### No 9. Lullaby.

(Chorus.)

Lento lusingando.  $\text{♩} = 56$

*pp*

*con espress.*

Ped. Ped. Ped. Ped.

*con espress.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \*

*p con espress.*

1. See, where the sun is high,  
2. Hark to the dis-tant sea  
*p con espress.*

1. See, where the sun is high,  
2. Hark to the dis-tant sea

Shin - ing in az - ure sky, Soft flee - cy clouds float by, Na - ture's a - sleep!\_  
Rip - pling so la - zi - ly, Gen - tly it croons to thee, Rest! Lull - a - by!\_

Shin - ing in az - ure sky, Soft flee - cy clouds float by, Na - ture's a - sleep!\_  
Rip - pling so la - zi - ly, Gen - tly it croons to thee, Rest! Lull - a - by!\_

Still - ness reigns ev - 'ry-where Rest thee now, free from care Fann'd by soft  
Cur - tained by shad - ows tall Drow - sy our eye - lids fall Slum - ber steals

Rest thee now, rest thee. Lull - a -  
Rest thee now, rest thee. Lull - a -

sum-mer air, Watch we will keep. Watch! Watch!  
o - ver all, Sleep Lull - a - by! Sleep! Sleep!

by Lull - a - by! Watch! Watch!  
by Lull - a - by! Sleep! Sleep!

*After 2<sup>d</sup> Stanza*

we will keep. Sleep! Sleep! Lull - a -  
Lull - a - by.

we will keep. Sleep! Sleep! Lull - a -  
Lull - a - by.

*All fall asleep.*

by!

by!

*dim. e rall.* *ppp*

Curtain should fall  
for a few minutes.

# Act II.

SCENE the same, but profusely decorated, and two high seats placed near centre.

## No 10. Instrumental Introduction to Part II.

(During the introduction Nora and Dora, twin sisters, enter dressed very primly and exactly alike. Miss Knowall follows.)

Time, early morning.

Larghetto.  $\text{♩} = 60$ .

*pp* (Birds.)

Curtain.

(Enter Nora and Dora,— they look over fence at back, then to right and left, try the latch

and generally display an inquisitive disposition.)

Oboe.

Bassoon.





(Miss Knowall enters and looks about.)



NORA. Oh! Miss Knowall here's such a pretty garden.

DORA. Such a pretty garden! Don't you think we might take one peep inside?

NORA. Just one peep inside?

MISS K. Well there does not appear to be any one about, (enters) so I think that in the pursuit of knowledge one is justified sometimes in putting etiquette on one side; but we will refer (looks at guide book) Manners and customs; garden—g, ga, (reads) "It is usual in the more remote districts," now, where ever have those young ladies gone? (Re-enter Nora and Dora who had slept away.)

DORA. See! Miss Knowall. Isn't that a remarkable flower?

NORA. A very remarkable flower!

MISS K. Well! Yes, I should think it is—indigenous to the country, no doubt. We will refer—Flora, flora. F, l. Now young ladies, take out your note books and jot down its characteristics, while I make a rapid sketch. It may come in useful when I give my next lecture to the Hopsom-on-the marsh Horticultural Society.

DORA. (pouting) We didn't bring our note books, and we are tired of doing lessons all day long.

NORA. All day long. We do want a little recreation sometimes!

MISS K. Recreation sometimes!

DORA. Yes! Recreation sometimes!



# No 11. Duet.

Nora and Dora.

We are not finished yet.

Allegro.  $\text{♩} = 108$

Piano introduction in 6/8 time, marked *p* (piano). The music features a flowing melody in the right hand and a supporting bass line in the left hand.

Nora and Dora.

Vocal and piano accompaniment for the first system. The vocal line begins with a rest followed by a melody. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand, marked *p*.

1. We be - gan to learn the
2. Then at six we stud - ied
3. We had num - ber'd but e -
4. When we were but fif - teen,

Vocal and piano accompaniment for the second system. The vocal line continues the melody. The piano accompaniment continues with chords and a bass line.

al - pha - bet, When we were on - ly two, At  
 al - ge - bra, Were taught the use of globes, Took  
 lev - en years, When we were sent to France, At  
 we were sent To Rus - sia, Greece and Spain, At

Vocal and piano accompaniment for the third system. The vocal line continues the melody. The piano accompaniment continues with chords and a bass line.

three we did ad - di - tion sums And long di - vi - sion  
 sci - ence when we were but seven, And heard a - bout mi -  
 twelve we were so awk - ward that They had us taught to  
 six - teen went to In - di - a, Then start - ed home a -

too, — We tried to parse a sen - tence hard, When  
 crobes, — At eight we learn'd as - tron - o - my, And  
 dance, — We talked in Ar - a - bic and Greek, When  
 gain, — And now we're sev - en - teen, we're told, More

we were on - ly four, — At five we learn'd ge -  
 log - ic knew at nine, — At ten we took a  
 we were but thir - teen, — At four - teen we were  
 know - ledge we must get, — We'll be eigh - teen to -

o - graph - y And maps we drew a score. — *D.C.*  
 Ger - man course In charge of a strict frau - lein. —  
 prod - i - gies The like was nev - er - seen. —  
 mor - row and We are not fin - ished yet! —

*colla voce*

*D.C.*

After last stanza.

MISS KNOWALL. Finished! I should think not my dears! Why, when I went to school!

## No 12. Song.

Miss Knowall.

When I went to school.

Larghetto.  $\text{♩} = 108$ .

With dignity.  
*mp*

1. It

The first system of the musical score is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note 'It' on the first staff. The piano accompaniment starts with a piano (*p*) dynamic and consists of eighth and sixteenth notes in both hands.

The second system continues the vocal and piano parts. The vocal line has two lines of lyrics: 'seems a long, long time a - go Since first I went to' and 'wrote, a scratch-y slant - ing hand On cop - y book or'. The piano accompaniment continues with similar rhythmic patterns.

The third system of the score contains the lyrics: 'school, Ah! things were ver - y dif - f'rent then, We had a strict - er' and 'slate, We had to be in school by nine, And went to bed at'. The piano accompaniment features some chords and moving lines in both hands.

The fourth system concludes the song with the lyrics: 'rule, We call'd our teach - ers "Ma'am" and "Sir," And' and 'eight, We had no half - term hol - i - days, And'. The piano accompaniment includes a *cresc.* (crescendo) marking in the right hand.

all stood in a row; We put our hands, be - hind our backs And  
if we spoke a word, Were kept an hour - aft - er school Made

said our les - sons so, We put our hands be -  
fast to a stiff back - board! Were kept an hour -

hind our backs And said our les - sons so!  
aft - er school Made fast to a stiff back - board!

2. We  
3. We

worked some won - drous sam - plers then, In worst - ed blue and

red. And stood on forms for pun - ish - ment, With

books up on our head. We'd nev - er heard of

bi - cy - cles, of hock - ey, golf, or play, And

*cresc.*



if I'm asked which— I pre - fer, I'd — choose the— mod - ern

way; And if I'm asked which I pre - fer, I'd —

choose the mod - ern way.

(During the singing of No 13 Nora and Dora slip away and go into the house.)

MISS KNOWALL. There now, they have again disappeared! What frivolous pupils I have. Before I go to seek them however, I must positively take a sketch of this quaint residence.

While she arranges her folding easel and seat, and during the following soliloquy, twenty measures of the symphony of the Lullaby No 9 is to be played very softly.

How very peaceful it is! so soothing! I declare I feel quite drowsy (gradually falls asleep.)

# No 13. Tip-toe Chorus.

Leggiero. ♩ = 124

*pp*

1. Hush! sh! sh!  
2. Hush! sh! sh!  
3. Hush! sh! sh!

*pp*

Let us steal in qui-et-ly,  
Clos-er yet to her we creep,  
Just when she be-gins to wake,

like this!  
now peep!  
open eyes!

like this! Hush! sh!  
now peep! Hush! sh!  
open eyes! Hush! sh!

sh! She will ne'er dis-cov-er that there's aught a-miss!  
sh! She is ver-y qui-et, she has gone to sleep!  
sh! March round and we'll give to her a great sur-prise!

*Very lightly*

Let your steps be ve - ry light, Creep - ing round her left and right,  
 For - eign - ers are all so rude, How dare she in here in - trude; For  
 All your par - a - sols spread out, She'll be start - led there's no doubt,

1st and 2d Stanzas.

After 3d Stanza.

Al - ways keep - ing out of sight! Hush! hush! hush! Now! now!  
 mis - chief we are in the mood! At a sig - nal give a shout!

*ff Allegro.*

Now (They surround her and with the last "Now", open suddenly their parasols.)

*ff Allegro.*

Miss KNOWALL. (screams) Oh! what is that?

Surrounded, im - prisoned by native soldiers,

Dear me how foolish!  
 they are only girls, after all!

Help Nora! Help Dora!

## Nº 14. Solo and Chorus.

Miss Knowall and Jap. Girls.

Chères Mademoiselles!

MISS KNOWALL. I must speak to them. What is the Japanese for "Will you kindly allow me to pass? I cannot remember a word. Perhaps they understand French.

♩ = 108

*Andante modto.*

Miss Knowall.

Chères Mesde-moi -

selles, — je vous im-plore! *più mosso* Chères Mesde-moi -  
Jap. Girls.

Am-ma Kan-is-che-mo go yeer

*Maestoso. (Marseillaise.)*

selles, — je vous im-plore! Per-met-tez - moi, — Per-met-tez - moi, Chères

Mesde - moi - selles — per-met-tez - moi — d'al-ler sor - tir!



Allegro vivace. ♩ = 168  
Japanese Girls.

55

Jer - in - ki - sha Ku - ram - a - ya tsu - ki yo - ro in Ko - ka - ni

The first system of the musical score for 'Japanese Girls'. It features a vocal line in treble clef with a key signature of one flat and a 2/4 time signature. The melody is lively, with eighth and sixteenth notes. Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs). The piano part consists of chords and single notes, primarily in the bass register.

Ar - i - ga - to Say - o - na - ra Ki - ku hi - to no - nash - i.

The second system of the musical score for 'Japanese Girls'. It continues the vocal melody and piano accompaniment from the first system. The vocal line ends with a fermata. The piano accompaniment also concludes with a final chord.

*spoken:*  
"Dear me! this  
is most embar-  
rassing. I'll try  
German."

Andante.  
O Lie - be Mäd - chen, hö - ret mich: *più mosso*

Andante. Ar - i - a - ke - no hy - a - ka - man.

The third system of the musical score, titled 'German Volkslied'. It begins with a tempo change to 'Andante' and a new key signature of two flats. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The tempo then changes to 'più mosso' for the second part of the system. The piano part features a more active accompaniment with eighth notes.

*German Volkslied.*  
O lie - be Mäd - chen, hö - ret mich! O lie - be Mäd - chen,

The fourth system of the musical score for 'German Volkslied'. It continues the vocal melody and piano accompaniment. The tempo remains 'più mosso'. The piano part has a steady accompaniment of chords and moving lines.

O lie - be Mäd - chen, Nicht sie die Deut - sche spre - chen kann!

The fifth system of the musical score for 'German Volkslied'. It concludes the piece with a final vocal phrase and piano accompaniment. The tempo remains 'più mosso'. The piano part ends with a final chord.



Jap. Girls.

Jer - in - ki - sha Ku - ram - a - ya tsu - ki - yo - ro in Ko - ka - ni Ar - i - ga - to

Say - o - na - ra Ki - ku hi - to no - nash - i.

*spoken:*

"What ever shall I do? I shall never get away. I am afraid I have quite forgotten Italian! however I must make an effort to remember a few words."

Andante.

Oh, si - gno - ri - ne pi - e - ta!

Jap. Girls.

*più mosso*

Andante.

Chi - ni - na - ku ay - a - gi - no

Miss Knowall.

Oh, si - gno - ri - ne pi - e - ta!

(Trovatore)

Oh, si - gno - ri - ne pi - e -

ta Par-la - - te voi, Par-la-te voi l'i - ta - lia -

*Allegro vivace.* ♩ = 168.

no?

Jap. Girls.

Jer - in - ki - sha Ku - ram - a - ya tsu - ki - yo - ro

*Allegro vivace.* ♩ = 168.

in Ko - ka - ni Ar - i - ga - to Say - o - na - ra Ki - ku hi - to no nash -

i.

(Miss Knowall sits down despondingly.)

(O Hanu San comes running in; girls disperse.)

O HANU SAN. What is the meaning of this disturbance? (sees Miss Knowall.) What can this mean? An English lady in distress! Madam, what can I do to assist you?

MISS KNOWALL. Ah! you speak English! If you would kindly ask these young ladies to allow me to depart. They seem to resent my presence here, and I am sure I apologize for my thoughtless conduct. I could not make them understand.

O HANU SAN. Why, madam, they speak English too, the study of that language is now considered an indispensable part of a Japanese lady's education. Are you English?

MISS KNOWALL. English? By no means. I'm American, through and through.

**Nº 15. In praise of America.\***

O Hanu San and Chorus.

Maestoso. ♩ = 124

*f*

*Ped.* \*

*Ped.* \*

1. We've learn'd to love the A - mer - i - can race, To  
 2. The A - mer - i - can girls I have been told, Are  
 3. Our clever men to A - mer - i - ca go, On

fol - low A - mer - i - can ways With all their pro - gress  
 gen - tle good and true, The men are hon - est  
 work and stud - y bent, Their mu - sic and their

to keep pace, Their stur - dy strength to praise! A -  
brave and bold, And love their coun - try too!  
books we know, We hon - or their Pres - i - dent!

\* Name of any country may be substituted at pleasure, the last speech on page 57 being changed to correspond.

Refrain repeat in Chorus.

mer-i-ca, A-mer-i-ca, Here's hom-age from Ha-nu San, And

may true friend-ship ev-er-last, Twixt A-mer-i-ca and fair Ja-pan.

*D. S. S.*

After last stanza.

(During the singing of the song Nōra and Dora enter from house.)

MISS KNOWALL. Oh! my dears! where have you been?

NORA. Oh! we've been having a real good ripping time.

DORA. Such a ripping real good time, this lady (pointing to O Hanu San) has been kind enough to invite us into the house and has shown us all the preparations.

NORA. The preparations for a great ceremony which takes place this evening, when she celebrates her coming of age.

MISS KNOWALL. How extremely interesting! If we could— I scarcely like—

HANU. (smiling): If you would honor us with your distinguished presence it would add much to our pleasure, and I shall then be assured that you have forgiven the thoughtless jest of my friends.

(They bow their acknowledgments and thanks. A gong sounds.)

KITU. It is the evening hour and the ceremonies are about to commence.

(Chaya enters carrying a low stool on which O Hanu seats herself; as the song proceeds the various things alluded to are brought forward by four of the girls and handed to Kitu.



# No 16. Carmine lips.

Kitu with Chorus.

Allegretto con grazia.  $\text{♩} = 80$

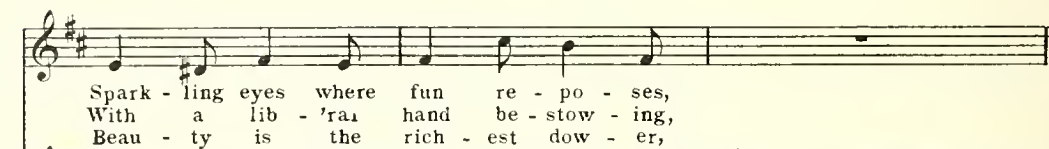


Kitu.

Car - mine lips and cheeks like ros - es,  
Bring forth pearls and ru - bies glow - ing  
Now to crown all, bring a flow' - er

Chorus.

Just a touch! —  
How they shine! —  
For her hair! —



Spark - ling eyes where fun re - po - ses,  
With a lib - 'rai hand be - stow - ing,  
Beau - ty is the rich - est dow - er,

Don't need  
Gems en -  
None so





Fair white brow and ra - ven tress - es,  
 Bring her robes em - broid - er'd quaint - ly,  
 In her mir - ror shy - ly glanc - ing,

much!  
 twine!  
 fair!

Dain - ty  
 Fash - ion  
 Smiles be -

See! that curl her neck ca - ress - es!  
 Es - sence, too, with per - fume faint - ly,  
 Sure a vi - sion more en - tranc - ing,

feet  
 rare  
 tween

Make that  
 Scents the  
 Ne'er was

neat.  
 air.  
 seen.

Sym: after last stanza.

*D. S.*

While the song and chorns is being sung and acted, some should busy themselves by bringing in lighted lanterns which they hang up. At the conclusion of the song, O Hanu moves to one side, attended by 6 or 8 companions. Some exit into house, returning with lanterns swinging on poles. Chaya brings forward to centre of stage a small table. Kitu places on it a portrait of the Mikado, Kayo places flowers before it. The Japanese colors are displayed and O Hanu San comes forward and salutes the portrait, by howing till her head touches the table. The others, who have not lanterns, follow two or three at a time and do likewise. During this ceremony all sing the Japanese National Anthem.

N.B. Instead of introducing a portrait of the Mikado, a good effect is made by Chaya rushing in in a perturbed state announcing an unexpected visit from the Mikado himself. The Mikado enters, followed by two or four little boys, a seat is placed for him and the national anthem is sung. He stays to the end.

## NO 17. Japanese National Anthem.

*♩* = 88

*mf* Ki - mi ga - a yo - o wa Chi - yo mi - i - i

*mf* yac - hi - mo in sa - za - re I - shi - no I - wa o to

*p*

*p*

*f* na - ri - te Ko - ke no Mu - u su - u ma - a - de.

*f*

(At the conclusion of the national anthem which may be repeated two or three times if necessary, O Hanu San takes one of the high seats and Miss Knowall is conducted to the other, while the dance is performed.)

# No 18. Japanese Dance.

Introduction.  
Allegro. ♩ = 160



Dance.

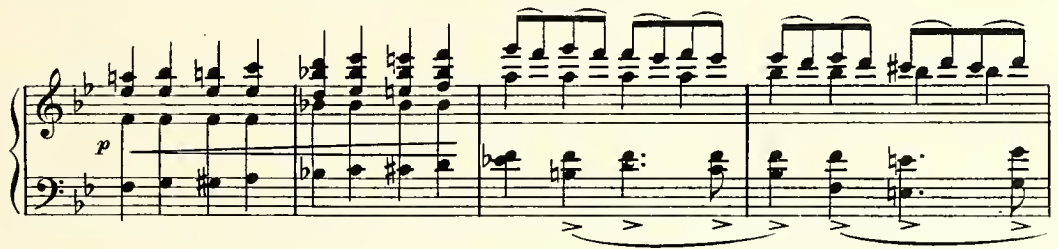








## TRIO.





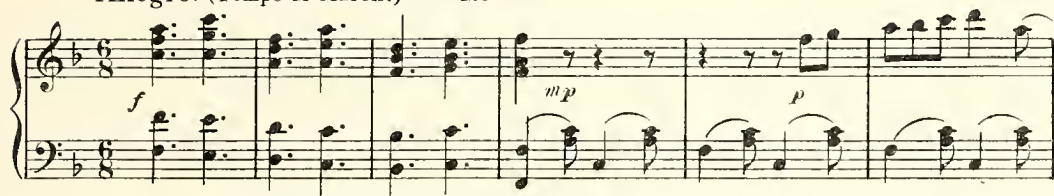


## No 19. Finale.

### Procession of Lanterns and Final Chorus.

CHAYA goes first, carrying cage which she places on a raised seat in centre beside O Hanu San. During the following Chorus, Nora and Dora take off their bracelets, and give them to Hanu. Miss Knowall presents her with a large book on which the words "English Grammar" are printed in conspicuous letters. The procession and movements of the chorus may be as elaborate or as simple as circumstances permit.

Allegro. (Tempo di March.) ♩ = 120



This block contains the vocal entry and its piano accompaniment. The vocal parts (Soprano and Alto) enter with the lyrics "Stars shin - ing bright be-gem the night, — The". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *mf* (mezzo-forte).

Stars shin - ing bright be-gem the night, — The

Stars shin - ing bright be-gem the night, — The

state - ly moon gleams pale, Like rip - pling

state - ly moon gleams pale, Like rip - pling

strainshersil - vry beams\_ Bid Ha - nu San, All Hail!

strainshersil - vry beams\_ Bid Ha - nu San, All Hail!

8 1<sup>st</sup> time.

2<sup>d</sup> time.

Stars shin - ing bright be-gem the night— The state

Stars shin - ing bright be-gem the night— The state



ly moon gleams pale, Like rip - pling

ly moon gleams pale, Like rip - pling

strainshersil - vry beams Bid Ha - nu San, All Hail! The

strainshersil - vry beams Bid Ha - nu San, All Hail! The

Trio.

birds and bees, the wav - ing trees, The zeph - yr's

birds and bees, the wav - ing trees, The zeph - yr's



gen - tle gale, All join the song, our notes pro -

gen - tle gale, All join the song, our notes pro -

long Bid Ha - nu San All Hail!

long Bid Ha - nu San All Hail! All hail!

The zeph - yr's

The zeph - yr's

gen - tle gale.

gen - tle gale.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The first vocal staff has a melody starting on a half note G, followed by a quarter note A, a half note B, and a quarter rest. The second vocal staff has a melody starting on a half note G, followed by a quarter note A, a half note B, and a quarter rest. The piano accompaniment features a steady bass line of quarter notes (G, A, B, G) and a treble line with chords and single notes.

Bid Ha - nu San All Hail!

Bid Ha - nu San All Hail!

The second system continues the musical score. The vocal staves have a melody starting on a half note G, followed by a quarter note A, a half note B, and a quarter rest. The piano accompaniment features a steady bass line of quarter notes (G, A, B, G) and a treble line with chords and single notes.

*mp* *p*

The third system of the musical score features a piano accompaniment. The bass line consists of quarter notes (G, A, B, G). The treble line features chords and single notes. The dynamic markings *mp* and *p* are indicated.

The fourth system of the musical score features a piano accompaniment. The bass line consists of quarter notes (G, A, B, G). The treble line features chords and single notes.



Stars shin - ing bright be-gem the

Stars shin - ing bright be-gem the

The first system includes two vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "Stars shin - ing bright be-gem the". The piano accompaniment continues with its eighth-note pattern.

night — The state - - ly moon gleams pale, Like

night — The state - - ly moon gleams pale, Like

The second system continues the vocal melody and piano accompaniment. The lyrics "night — The state - - ly moon gleams pale, Like" are repeated on both vocal staves.

rip - pling strains hersil - v'ry beams — Bid Ha - nu San All

rip - pling strains hersil - v'ry beams — Bid Ha - nu San All

The third system concludes the vocal melody and piano accompaniment. The lyrics "rip - pling strains hersil - v'ry beams — Bid Ha - nu San All" are repeated on both vocal staves.

hail! Bid Ha - nu San all hail! Bid Ha - nu

hail! Bid Ha - nu San all hail! all hail! Bid Ha - nu

*ff* San all hail! all hail! all hail! all

*ff* San all hail! all hail! all hail! all

*ff*

hail! all hail!

hail! all hail!

Curtain.



---

## THE PERSIAN PRINCESS

Operetta in One Act for Women's Voices

By CHARLES VINCENT

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Libretto: ea. .05, \$3.00 per 100

According to an Eastern Romance the horoscope revealed that the Princess Zobeide would not survive noon of her 17th birthday. Upon the same day there was to be celebrated her public betrothal to her as yet unseen husband. There was great anxiety on all sides in anticipation of the fateful day. As a day does not ordinarily end at noon, it behooved all to see that the Princess pass noon-time without the word "birthday" being spoken. Various entertaining devices were employed to keep the Princess from missing the absence of her betrothed and the interim from morn until noon was occupied with songs and dances. The Romance says that all worked successfully and the life of the Princess was spared.

The score of this charming work is brightened by the addition to the piano accompaniment of tambourines, triangles, bells, cymbals and bird whistles. The operetta calls for five principals, a chorus of handmaidens, minstrels and mountaineers, and can be given with, or without, scenery and costumes. The music is simple and captivating.

---

## THE LOST NECKLACE

*An Adventure in Spain*

Operetta in One Act for Women's Voices

By CHARLES VINCENT

Vocal Score n. \$1.25

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As the sub-title of this work indicates, the scene is laid in Spain. This permits of picturesque costuming and stage settings, which form an important factor in all amateur theatricals. The color scheme is heightened by gipsies who take a vital part in the plot. The time of action is that of the grape harvest; gay dances, to the rhythm of castanets, tambourines and triangle, interrupt the action; which comes to a dramatic situation by force of clever complications. The vocal parts are simple, the music is of a light and tuneful nature, and particularly full of "catchy" numbers. All properties and other accessories for the staging of this playlet can easily be obtained.

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## THE AMERICAN GIRL

Operetta in Two Acts for Women's Voices

By CHARLES VINCENT

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A particularly happy example from a series of successful operettas by this composer—apt and wholly fortunate on musical grounds and for stage effect. It will yield undiluted pleasure to an audience. Among the attractive elements may be instanced the large proportion and variety of "feature numbers," the humor of the text, and the spirit of youthful jollification that sparkles on every page. The locale brings the breezy Eva May Hope (The American Girl), and the irrepressible Bridget, her maid, into entertaining complications and contrasts with the formalities and the gayeties of an English summer school.

Thoroughly practical and telling with moderate resources, dramatic and vocal.

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## MOTHER WORK-A-DAY-WORLD

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In this play the characters are *Mother Work-a-day World*, *Father Time*, the *Seven Days*, *Twelve (K) Nights* (six boys and six girls), the *Four Seasons*, and the Sprites: *Sunray*, *Snowflake*, *Frostbite* and *Raindrop*. The action takes place in an old-fashioned farm kitchen. The overture is for piano, four-hands, and is of medium difficult. The vocal numbers do not tax the abilities of more than an average child, no special talent being requisite for a successful performance.



# WEEPING PIERROT and LAUGHING PIERROT

(*Pierrot qui pleure et Pierrot qui rit*)

A Comedy with Music in One Act

French text by EDMOND ROSTAND

English version by AMY LOWELL

Music by JEAN HUBERT

Vocal score, with dialogue, in English and French, n. \$1.25.

Orchestra score and parts for hire.

It is rarely that a work so strongly imbued with that inimitable quality, the French "*esprit*," is presented to an English-speaking audience in a version as true to the original, as in the case of this little comedy. Edmond Rostand, famed far beyond the boundaries of his native France, for the success of "*Cyrano de Bergerac*," and for "*L'Aiglon*" which counts among Sarah Bernhard's greatest triumphs, wrote into his verses, that tell the story of pretty Columbine and her two Pierrot lovers, all the grace, the wit, and tender pathos, that arouse the admiration in his larger plays. Miss Amy Lowell, the well-known writer of poetry, whose poems have attracted no small amount of attention in America and in England, was preeminently qualified to turn the Frenchman's art into equally beautiful English. Her version is a remarkable feat of translation, apart from its high poetic value. The music of Jean Hubert is adapted with subtle understanding to the characters and situations. While its interest is sufficient to have provided the brilliant little prima donna, Maggie Teyte, with a singularly fitting part, it is in no way beyond the capacity of average amateurs, nor of advanced pupils in girl's seminaries, and similar schools or clubs. The cast comprises a soprano, and two tenors, or one tenor and one high baritone. But these two male roles can, under circumstances, be sung with equal effect by women's voices. The story, in short, is that of Columbine, wooed by Pierrot the Tearful, and Pierrot the Laugher. While the former never changes his mournful mien and complaining, not even when Columbine promises to marry him, Pierrot the Laugher, at that moment, sheds his first tear—which wins the heart of Columbine.

---

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By ROBERT PLANQUETTE

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Spain, of late years, has had few serious composers who have achieved international fame. Foremost in this small group stands Albeniz, whose life-work ended in 1909, ere he had been able to finish it, but not before he had assured himself a permanent place of distinction in the annals of music. Albeniz is particularly telling and forceful when he handles the rhythms and melodic inflections of Spain, and fashions them into dazzling and exquisite works of art. The "Album of Eight Pieces" contains some of the easier pieces that he has written. While they are full of the inimitable Spanish color and lend themselves to brilliant interpretation, they are not so intricate as the famous pieces which form the chief work of Albeniz and are collected in four books bearing the general title "Iberia." Compositions by Albeniz are found more and more frequently on the recital programs of leading pianists, and it may safely be predicted that the time is not far distant when the genius of this master will be as generally acclaimed as it should be.

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The contents show conclusively that this collection has been made with the particular view of offering material that already enjoys a high degree of popularity without having become stale or antiquated. Not the least of many virtues are found in the exquisite beauty of the Arensky "Impromptu," a composition that worthily represents the art of this Chopin of the North, and to which every pianist has borne tribute. The "Mélodie, in E" by Rachmaninoff is a magnificent recital number. Between these are smaller works which are quite as beautiful, quite as rich in luxurious coloring, and quite as melodious; they will give the performer abundant enjoyment, and from among such an array of tonal wealth recitalists can choose much that will hold the attention of an audience.

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| 5. Beethoven—Schottish, in E♭ | 15. Beethoven—Two Moods, in C  |
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| 7. Bach—March, in D           | 17. Weber—Allemande, in E♭     |
| 8. Bach—Polonaise, B♭         | 18. Rameau—Minuet, in A minor  |
| 9. Händel—Courante, in F      | 19. Haydn—Allegro, in C        |
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